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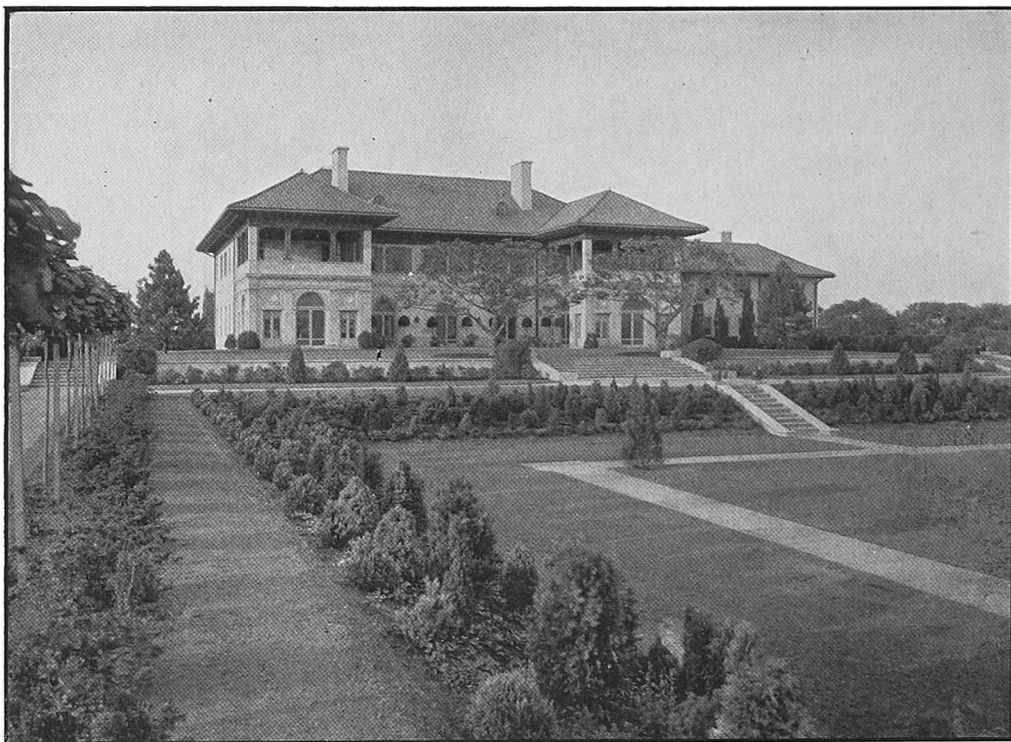
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RESIDENCE OF MISS R. S. HOYT AT SOUTHAMPTON, L. I., SOUTH FRONT

SOME PRINCIPLES OF GOOD PLANNING

BY LIONEL MOSES

Illustrated by Views of a Residence at Southampton, L. I.
Messrs. Hiss & Weekes, Architects

ONE of the most interesting as well as important problems with which the architect has to deal is the planning of the house; and when we say "planning" we refer to the word in its technical sense and mean the study of the rooms in their relation to one another.

Were it sufficient that rooms should be so placed that it is merely possible to get out of one into the next, the art of planning would be simple, but much more is involved. In the first place a good plan can be evolved only after considerable study and to be good it must, when drawn, have an appearance of simplicity. It is this appearance of simplicity that is so deceptive to the uninitiated. The complete work looks easy of accomplishment—like any solved problem—

but only he knows the difficulties who has labored to obtain the result.

The architect must always have in mind certain basic principles to guide him. Every room must be properly related to every other room. Rooms must be of proper sizes as well as proportions. No fixture should be placed in a room unless the space it can rightly occupy is sufficient. And the

whole must be constructionally sound; that is to say, masonry should support and be supported in a manner to create stability both actual and apparent.

Even more is desirable—for axes should be established so as to create vistas where possible, in order that at the end of every view there may be a point of beauty or interest for the eye to rest upon. Cities are so planned,



THE TEA-HOUSE AND POOL

as witness Paris, which shows at the end of its boulevards some building or monument which is good to look upon, and the principle holds good even in the case of the small country house. A plan is not good if it is involved and contains quirks and corners difficult to deal with as a matter of design and complex to construct.

It is a truism in architecture that the simpler and more regular the plan, the more distinguished will be the design of the edifice. This does not mean the discarding of the picturesque which under various circumstances is suitable to certain building conditions. The picturesque has its place but nevertheless the basis of good planning is simplicity and balance, and a house so laid out is bound to be economical in construction as well as pleasant to live in.

Then too, in planning, one must always bear in mind the exterior of the house to be built, so that it may fit the plan, for a house to be properly designed, must indicate outside what is planned inside. To do this requires a sense of visualization which is a gift to some but to others comes only after long study. The amateur loses sight of this



THE VESTIBULE

and many are the plans submitted by prospective owners which are amusing, if they are not the despair of the architect who is called upon to fit elevations to them.

Architects themselves are not always careful in this particular. They often design houses which from the outside look well but on entering we find the unexpected. This fault is sometimes mistakenly treated as a virtue and has given rise on occasion to the desire on the part of some, to justify poor design by attaching to it a name which seems to carry weight. We hear of American Architecture being developed from new, unusual and improper forms, but the illustrations showing the new styles are generally the best refutation of the contentions in favor of the erroneous concep-

tions. After all they are simple enough.

We know of few houses lately erected which exemplify the value of good planning better than the one chosen for our illustrations this month and in passing must state that the work of Messrs. Hiss and Weekes, who designed Miss R. S. Hoyt's house at Southampton, L. I., is characterized by marked excellence in this particular aside from and in

RESIDENCE
OF MISS
HOYT

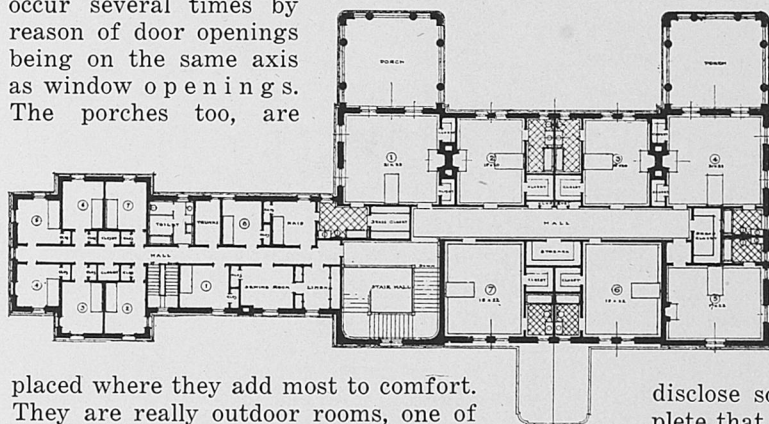


THE
LIVING-ROOM

addition to the general beauty of their work.

A study of the plans of the Hoyt house will show their merit. We have the central entrance under the *porte-cochère*, leading to the paved vestibule; at each end of which is a niche ready to receive some decorative feature but decorative enough in itself to be a feature. From the vestibule there are three entrances to the hall which, when open, give a sense of space. Either view from the centre of the hall shows a vista, one with the stairway at the end and the other through a window to the foliage outside. Similar vistas occur several times by reason of door openings being on the same axis as window openings. The porches too, are

RESIDENCE OF MISS R. S. HOYT, FIRST AND SECOND FLOOR PLANS.

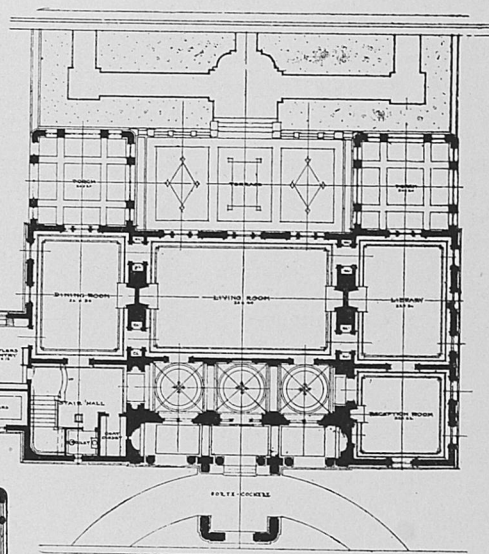


placed where they add most to comfort. They are really outdoor rooms, one of which is suitable for a breakfast-room and the other is an extension of the library.

The second story, likewise, is simple and as complete as comfort can desire, each room having a bath as well as an open fireplace and enough closet space to satisfy any demand. Windows and fireplaces centre on rooms in both stories.

Altogether both plans are of the highest order of design. Nor are we finished when we admire the plans of the house. The general layout of the gardens is equally admirable and worthy of careful consideration if space permitted.

We find Miss Hoyt's house dignified and true to the style chosen for it—Italian. This "villa," were we to come upon it outside of Florence or Rome, would fit the landscape perfectly. We in this country must often make the landscape for our



house or at least plant to suit both house and general topography. This has been admirably done in the present instance and now, after six years the house and its grounds are in perfect harmony.

Every view from the house should disclose, as it does in the present instance, something of interest—and every vista from the garden should disclose something of beauty. No garden is complete that has not some proper architectural embellishment in harmony with the house itself. Note the charming little tea-house reminding one of the many similar ones in Italy, and how its beauty is doubled by the reflection in the pool at its base.

The living-room, as illustrated by the picture shown, is typical of all the rooms and in design and furnishings is in full accord with the simplicity of the rest of the house. This room is 43 feet long by 28 feet wide—a large room—but so furnished that while it is spacious, it has a domestic quality. This is true of all the rooms being due in some measure to a proper admixture of different styles of furnishings, all of which blend, thus producing a feeling much more homelike than if one style or period were chosen and pedantically followed.

